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## MUSICAL GOSSIP.

Volpini's great success on her benefit night at Lisbon, furnished a telegram for Parisian journals in which she is credited with receiving a dozen recals, over a thousand bouquets and crowns, beside enthusiastic applause from a crowded house.

Joachim's engagements in French provincial towns appear to be quite extensive. His season in London closed brilliantly.

Fraschini, the pet tenor at Les Italiens, seemed to be fatigued by great exertions to satisfy Madrid that his exalted repute with a Parisian public was deserved.

Morero is declared to have surrendered "Don Carlos" to Warot, because he was found incompetent to that very efficient and important rôle.

Mapleson's announcement of his Italian Opera season Her Majesty's theatre, occupies two pages in the London Musical World. He offers no special novelty for opera, unless Verdi's "La Forza del Destino" and Rossini's "La Donna del Lago" Spontini's "La Vestale," Mozart's "Don Giovanni" and Rossini's "Guglielmo Tell," all got up with new scenery by Telben, may be so considered. He will select from thirty-two operas in repertoire other attractive pieces for his thirty night season. There is an organist in his company, his Regisseur is M. Grua. His leading artists will be, Titiens, Nilsson, Ubrich, Sinico, Glicconi, and De Murska for Sopran; Treb. I, Lablache, Eracis, Martelli for Contraltos and Mezzosopran; Mongini, Hobler, Tasca and Gardoni for primi tenori, and Gassier, Sanfley, Pandolfini, Bossi, Foli and Rokitauskas as Bassi and Baritone.

The London World's correspondence from Paris somewhat differs from that sent the Orchestra in regard to Don Carlos. It premises comment upon that opera by averment, that never was there a musical season more barren of events, than that just being brought to a conclusion in Paris. Were it not for the production of "Don Carlos" and the anticipations regarding "Romeo et Juliette," no apology would be required for not writing as usual. The excitement about "Don Carlos" was intense, as may be supposed from stalls bringing six hundred francs each, but I cannot say it achieved a success the first night. To many the new opera was a disappointment, and that opinion was freely expressed after its first performance. Some of the best judges, however, boldly asserted that "Don Carlos" was one of Verdi's most admirable works, and contained some of his most powerful and splendidly dramatic music. Those who upheld the opera are likely to have the best of it, as those who found fault the first night are beginning to change their sentiments, and own that they see much in the music to praise. By and by, I should not be surprised to find it a first rate success, and every word of condemnation rescinded and eulogy substituted. Had Verdi followed the counsel of some good friends and used the pruning knife liberally, in all probability, it would have been a triumph on the first night. Now that cuts have been made and scenes condensed, there is every prospect that "Don Carlos" will resolve itself into a great hit. I have heard it twice and confess to admire some of the music vastly, but fancy that here and there, in endeavoring to be grand and sublime, Verdi has ventured beyond his depth, and not reached the height of his aspirations. The performance is in the best style of L'Academie, so that Verdi cannot complain on that score. Of les Italiens

he says "But for Patti, the performances would be as dull as Erebus. By her aid the representations have occasionally sparkled, but otherwise that opera's lustre seems to have died out. The revival of "Il Matrimonio Segreto" was a failure, and no wonder, for except Gardoni, every artist in its cast was *deplace*. Fraschini had welcome from that public and critics, but that correspondent does not like him although his great reputation serves a manager well. He says Verdi's bust in L'Opera is very like him, and that Mlle Krebs achieved brilliant success in L'Athenes concert. He deems her open to criticism notwithstanding all her remarkable dexterity of finger, playing as she does with great *chic* and performs like *premier farce* style. He names Weber's "Mto Perpetuo" as being taken at too rapid a pace, so that its clearness did not appear.

Petit the new basso from Le Lyrique performed "Mefisto" so well at Gye's opera that favorable comparison with Fure in that rôle honored the debutant. Lucca and Mario were admirable in "Faust" equally with last season.

Vilda did not obtain credit for the dramatic music allotted to Norma any more than last season. Mlle's Ackerman and Nau, Signori Marino, Guadagni, Bagagnolo and Cotogni are with Petit, Gye's artistic novelties for this season.

The following New Operas have been performed for the first time in the theatres of Italy during the year 1866:—

"Anelda da Salerno," composed by Vicini, performed at Brescia.

"La Vivandiera al Campo di Frederico II.," Ticci, Siena.

"I due Mariti," D'Arienzo, Naples, (Teatro Bellini).

"Uberto da Brescia," Bajetti, Milan (Teatro Carcano).

"Veronica Cybo," Meiners, Florence (Pergola).

"Alda," Lovati-Cuzzolani, Alghero.

"Un Giorno di Quarantena," Count F. M. Albini, Bologna (Teatro Contavali).

"Il Conte di Koenigsmark," Apolloni, Florence (Pagliano).

"Loretta l'Indovina," Ruggi, Naples (Bellini).

"Sofia," Carlotta Ferrari, Lodi.

"L'ultimo degli Incas," Persichini, Pisa.

"Penelope," Rota, Trieste.

"Il Cantor di Venezia," Marchi, Florence (Pagliano).

"Zuleika," Cisotti, Milan, (Carcano).

"Virginia," Mercadante, Naples (S. Carlo).

"Isabella Orsini," Bombarda, Verona.

"Il Vin di Barbera," Cotti-Caccia, Pinerolo.

"La Figlia del Marinajo," Conti, Naples (Bellini).

"Claudia," Cagnoni, Milan (Connobbiana).

"Caterina Howard," Petrella, Rome (Teatro Apollo).

"Alt' la o il Posto d' Onore," Bouglia, Turin.

"I Figlia di Borgia," Strigelli, Milan (La Scala).

"La Duchessa di Guisa," Paolo Serrao, Naples (S. Carlo).

Positive statement is made by a London journal respecting Fetis' preparation of "L'Africaine" for L'Academie. "A great many incorrect reports have been circulated on the subject of Meyerbeer's *Africaine*, and certain alleged alterations and additions to the music attributed to M. Fetis. M. Fetis superintended the production of the work; but I am assured that he neither added anything nor took anything away from the original score. Meyerbeer had finished the opera

to the last note. He had even set some portions of it in two and even three different ways, and it was M. Fetis's task to choose between the various readings. I learn from a respected cotemporary, that there were twenty-one numbers in the opera, without counting two grand instrumental pieces, a "Religious March," and an "Indian March," in which a *pas* for a troop of dancing-girls is included. An air for Mlle. Battu, in the first act, and one for Mlle. Sass, in the second, were both published in two keys. M. Faure's principal air was published for baritone, tenor, and bass; and there were also two transposed editions of a ballad which M. Faure had to sing in the third act. Finally, out of M. Naudin's *scena*, in the fourth act, as many as four different publications were made; two of the *scena* itself, and two of a melody extracted from it."

Mme. Zucchi appears to have gained with the excessively fastidious public of Madrid, equal favor in performing Selika's rôle with that conceded her in New York, for highly dramatic and expressive presentment of "L'Africaine." *El Espanol*, published in Madrid, reviewing that performance, says: "The character of Selika requires, for true interpretation, poetical and dramatic instinct, with especial talent for individualization. She is not a child of refined Europe who presents herself as 'L'Africaine'; neither is she a full-blooded, ferocious African or a vulgar woman. She comes from a burning, tropical clime, is of a peculiar race, whose superiority arises from Hindostan's civilization, sustained by the religion of Bramah. In that guise, Madame Carozzi-Zucchi faithfully represented the author's ideal, without exaggeration, delineating the character with equality and delicate touches of sentiment. Her voice, by its quality, sonority and power, combines perfectly with 'L'Africaine's' passion-fraught situations and intense emotions. She use the mezzo voice with remarkable skill to depict the variant shades of feeling and sentiment. Combining these qualifications, we deem her worthy of comparison with the best prime donne who have essayed that difficult and interesting character. She is equally fortunate in apprehending the just reading of recitatives, and clear delivery of them. Especially is she thus admirable in Act first, where clear and well-accentuated phrasing appears. The ballata of Act second was sung with sweet medium notes, whose melody softened the wild tempest of passion, and in the following duo with tenor she phrased so earnestly and vividly that vehement applause followed. In the recitatives of Act 4th and its grand love duet, her development of passion and radiant joy elicited another burst of enthusiastic applause. The death scene, which is extremely difficult and dramatic, revealed another striking proof of her great talent and delicate vocalization. She was heartily recalled after that by a public that well knows how to appreciate real artistic merit, to receive their hearty confirmation of honor to a true artist." The critic tenders in conclusion his congratulations upon her great success.

At Berlin's Royal Opera House, "Fidelio" for Mme. Wipern, "La Traviata" for Mlle. Artot, "F. Cortez," in which Niemann is declared incomparable. "The Midsummer Night's Dream" with Mendelssohn's lovely music, and "Fra Diavolo" to show off Lucca's sensational Zerlina before visiting London. After severe negotiation all differences between the direction, and Lucca and Niemann were finally adjusted to mutual sat-

istaction. Niemann gets \$1,500 per month there during four months, beside his pension for service at Hanover.

Wachtel is reported as very successful in opera at Hamburg, a town which claims both him and Titien as natives.

Mlle. Carina, from Pesth's National Theatre, is credited with extraordinary success, at Vienna, in "Faust" and "Les Huguenots"—performing Marguerite and Valentine.

Zellner's historical concerts and those given by the Mannergesangsverein, excited remarkable interest there.

Rumors from Munich presage trouble if Wagner's influence over Bavaria's King shall be completely re-established, and his ministry are reported to have remonstrated against such an undesirable consummation of folly.

At Leipzig's 19th Gewandhaus concert, Beethoven's 9th Symphony, Cherubini's overture to "le Porteur d'eau," and scenes from Schumann's "Genevieve," were performed. So fully attended have been these concerts, that many could not find space within the saloon who desired to participate.

Immense success, by report, awaited Meyerbeer's "Dinorah," at Florence's grand Pergola Opera House, and Mme. Leontine de Maesen was awarded high distinction for beauty of voice and skill in vocalization.

"L'Africaine" still reigns at Geneva's grand theatre, which is crowded every night she appears there.

Large report is made from Moscow and St. Petersburg about floral tributes paid to Mlle. Granzow, one fanatical admirer casting 4,800 francs worth at her feet on her farewell night—he superintends the fisheries in Archangel—while a wagon load of flowers crowned with a deputation from St. Petersburg to offer still more floral largesse to her, awaited that celebrity at Russia's frontier.

When Patti and Fraschini performed in "Lucia di Lammermoor," at Les Italiens," 16,622 francs were received for places sold, decided proofs that both attract largely there.

When read to principals at L'Opera Comique, Jacques Offenbach's three act opera "Robinson Crusoe," produced very great effect with them, and expectations of its decided success.

Henri Ravina's concerto excited remarkable enthusiasm with those present at L'Athenae, even the orchestra joining in strong demonstrations of honor to both composer and player.

In a recent soiree at Rossini's, an unpublished melody composed by him, called "Zora, or the little Bohemian," afforded Mlle. Rives opportunity to charm a fastidious public.

Grisi's charming daughters obtained when singing in a private concert recently, with Adeline Patti, a grand success—on dit.

The commission which presides over Historical Music for l'Exposition Universelle, is disabled from active procedure by a severe accident to Fétis, its President.

Diffuse explanations are given respecting musical contributions offered by Rossini to l'Exposi-

tion and what alterations he made in a chorus from "Le Comte Ory." His purposes respecting the chorus "Buvons-buvons" are stated to sympathize with orphonic success.

Laura Harris, Bottesini, and Brothers Guidon, were highly praised at L'Ouest musical association's last concert, Bottesini for his famed Carnival piece, and she for "Queen of Night's" air.

A terrible uproar is described as taking place in Avignon's theatre while "La Favorite" was performing there for benefit of the company attached to it, because Vial replaced Sol—reported sick—and not until a good joke from Vial disarmed wrath, in the last act, did that noisy interruption cease.

Mapleson's programme appears in late London journals. He opens no special novelty in opera but reinforces Titienus and De Murska with Ubrich and Giacomini. For contralto he offers two novelties—Eracio and Martelli. Pandolfini a new baritone from San Carlo is also promised. His season runs thirty nights.

Gye's season opened propitiously his first two operas having crowded audiences. Lucca, Mario and Petit were very successful in Faust, the latter being equal to Faure.

Blind Tom, after giving farewell concerts at St. James' Hall, London, performed at Herz's Saloon, Paris, where little Careno also gave a concert, and Rosa Czillag gave a matinee, assisted by Mme. Bedogni, Delle-Sedie, and Capoul, terminating with a comedy.

Mlle. Masson, a once popular singer in Paris, died there recently, and l'Emperatrice caught so bad a cold at l'Exposition's opening that she could not attend the grand concert at Des Tuilleries, which occurred soon afterward.

Mme. Parepa announces in the London *Musical World* that she will not visit London this season, and that she is engaged besides all this summer, for six months afterwards, in Italian opera, concert, and oratorio performance.

The Reid concert at Edinburgh University is represented to have been very successful, with Manns to direct, Sainton to lead, and Mme. Dolby, Mlle. Ennequist, Cummings, Pauer and Sainton as principals. The orchestra performance is highly praised, Mlle. Ennequist warmly eulogised, and Mme. Dolby much admired by a crowded audience for her performance of Professor Oakeley's lovely ballads—"Home they brought thy warrior dead," and "The Troubadour."

Petit is said to have dashed, in his excitement on debut at Gye's opera, considerable liquor upon musicians in orchestra.

Benedict conducted at Liverpool's Philharmonic concert his "St. Cecilia" legend, cantata.

Louisa Pyne's benefit concert proved a great success, and she is again restored to active concert engagement.

Chappe's benefit concert at St. James' had an immense patronage, having a brilliant programme to draw the crowd and hear the last performance by distinguished artists.

Florence Lancia's English Opera company is

reported as doing a good business in provincial towns.

We notice in Western journals earnest commendation of the concerts given by the Mendelssohn Quintette Club, from Boston, assisted by Camilla Urso and Miss Adelaide Phillips. In ten days 2,400 miles were traversed and twelve concerts given. All were fully attended, the several publics charmed, and those who managed that enterprise were handsomely repaid for all risks incurred.

Mme. Urso, after performing in several concerts at Baltimore, returns to Boston for another series of concerts in that city and vicinity. The receipts at her testimonial concert in Boston exceeded two thousand dollars, affording unequivocal evidence of her very high estimation with that musical public.

We learn that another English Opera company is seriously proposed, and that Miss Richings' company will next season produce two operas by Wallace and one by Benedict, which are new to American publics.

Mr. Bernardi replaces Wylie in that company, and from his excellent performance at St. Stephen's church on Easter Sunday, we deem him a decided acquisition to Miss Richings' opera.

WHAT IS PLEASANTER THAN SOCIAL SINGING?—When friends meet and the lively word and social jest are intermingled with the voice of song, the spirit throws off care and thought and recreates itself that it may be better fitted for the hour of toil. Those who are able to meet at stated times and spend an hour in the practice of music, lose much by neglecting to do so. There is not a hamlet or a village, hardly a country place where a singing class may not be formed and music practiced; and this, too, not as a task, but as a source of deep, heartfelt pleasure. The desideratum for such as classes is simple, home music, such as stirs the heart, and causes its depths to well forth in gladness and joy, or to sympathize in pensive thought. And this music should be new, else we tire by too much repetition; and various in kind and subject, else some chords of the heart are left untouched. What can supply this desideratum but periodicals devoted to the cultivation of the art? And who would forego such advantages when a little exertion would secure them?

AN ORIGINAL PORTRAIT OF SHAKESPEARE.—A friend of mine has a miniature bearing the following inscription, which is written on paper at the back: "An original portrait of W. Shakespeare, taken during his life, and once in the possession of the Dudley family, which was held in high estimation by them. The late John Lord Dudley and Ward, who kept it amongst his greatest valuables, presented it to Mr. James Gubbins as a token of his friendship for him. N. B. The portrait in the days it was taken cost only sixpence. The above was written July 10th, 1793." The miniature is painted on wood, in a black wooden frame, with a simple gold beading, and is in size six inches by two. Shakespeare is represented with little beard and eyebrows, but large mustachios and brown hair, inclined to curl; his dress a blue tunic, with a B'ronic collar.